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ART BOOK REVIEW

HISTORIC SILVER OF THE COLONIES AND ITS MAKERS, by Francis Hill Bigelow. Copiously illustrated. The Macmillan Company, \$6.00.

The author of the present volume has long been interested in the subject of American silver. He formed the Boston Museum's collection of American silver in 1906, under the inspiration and with the encouragement of Mr. R. T. Haines Halsey, and the vast amount of information he has gathered, relating to American silver, is authoritative. He knows his subject from intimate contact, and first-hand knowledge, derived from actual collecting.

The American silversmiths not only pursued their craft with success, but were also prominent citizens, and discharged many public duties. Just as the silversmiths of the Old World were versed in other crafts, so, too, were the silversmiths in the Colonies. Many were notable engravers of prints, bookplates and paper money; others seem to have discontinued their craft, and became merchants of distinction; a number of the Boston silversmiths were members of the Ancient and Honorable Artillery Company.

The early American silver, as in the case of our early architecture and furniture, is thoroughly characteristic of the taste and life of the period, in America. Simple in design, and substantial in weight, it reflects the classic mental attitude of the people. Certain English pieces drifted to this country as gifts or to fill orders sent from here.

Art lovers may well rejoice, however, that the people, as a whole, were obliged to patronize home talent, otherwise we should not now possess the examples of silver, furniture, glass, miniatures, silhouettes and portraits, which are only just beginning to be appreciated by our museums and collectors.

Many silver vessels of Colonial days are "little monuments of American History," since they bear the names or initials of men famous as governors and soldiers, Puritan leaders, and prosperous merchants, prominent citizens and eminent divines.

The name of Paul Revere is pre-eminent as a silversmith and many of the pieces fashioned by him are illustrated in the Bigelow book, and many of the other illustrations are of notable pieces, and are reproduced in the book for the first time.

Collectors of silverware of the Colonial period will find the book indispensable.

The New York School of Applied Design for Women is represented, with other leading art organizations on the recently organized Art War Relief Committee, and representatives of the School are doing excellent work in the preparations to make the committee a needed and useful addition to the organizations "helping to win the war."

The Liberal Club, of 137 Macdougall St., next door to the "Dutch Oven," has been holding an exhibition of modern pictures. The catalog contained 61 numbers and included oils, watercolors, drawings, block prints, etc. The following were contributors: Alger Bouche, Becker, Coleman, Chaffer, Dasburg, Dickinson, Frost, Fuller, Frueh, Gminka, Glintenkamp, Goldberg, Mager, Pandick and Rohland.

THE EAKINS' EXHIBITION

The officers of the Metropolitan Museum acted wisely in extending the Memorial exhibition of the works of Thomas Eakins, in the Morgan Porcelain Gallery—perhaps the finest single gallery in the museum—and which was to have closed last week. We would strongly urge all art-lovers not to miss the opportunity that the display affords of seeing and studying the representative expression of the art of one of the few really great painters America has yet produced.

Deriving his chief inspiration from Couture and, naturally influenced by Rembrandt, Eakins, as is proven by this representative display, had an almost dynamic force and expression of his own. His is a virile art—an art not in any possible way weakened by the influences which have so diverted the brush and emasculated the strength of many of his contemporaries, both here and abroad. His subjects were chosen from the strong of the earth—not the weak—and he even intensified, at times, their vitality, as witness his striking portrait of John McClure Hamilton and other men.

The art of few modern painters grows with study, but that of Thomas Eakins more and more impresses itself upon the visitor each time when seen. Who can stand before the "Anatomical Lesson," even with memories of the Amsterdam Gallery, or the "Gross Clinic" without having the best of all proofs of a great work of art—the unconscious thrill that binds and holds.

WAR POSTER COLLECTING

It is to be hoped that no student of the history of the great war and no lover of poster art will fail to visit the exhibition of the War Posters of the Allied Nations, which we have organized, in co-operation with the Arden Studios, and which is now in progress in the Arden Gallery, 599 Fifth Ave., until Dec. 22.

The first week of the exhibition, now closing, has been devoted to the showing of the Recruiting Posters of Great Britain and her colonies, and the United States, and it is most interesting and instructive to see how the appeal to the youth of these countries, which alone were under the necessity of having Recruiting Posters, was made through dramatic composition, color and sentiment. It must be confessed that the English Recruiting Posters, as a rule, surpass those of the United States in excellence of design, color and artistic flavor. Such Posters as "The Sword of Justice" and "The Lion and His Whelps" we have not equalled.

Next week will bring the French, Italian and Russian and other distinctive War Posters, and during the third and closing week will be shown the War and Charity Loan Posters from all the nations.

The value of these records of the great war is proven by the great rise constantly taking place in their values; and we would advise those who may have the urge to make collections of War Posters, and we know of no more fascinating and educational pursuit, to start their collecting without delay, as already several of the best Posters are no longer obtainable.

CORRESPONDENCE

Who Can Help Him?

Editor AMERICAN ART NEWS.

Dear Sir:

I have an engraving by V. Green of "Samson being betrayed by Delilah" after Rubens (printed in colors) I cannot find any record of any having been printed in colors, although I have made inquiry at the N. Y. Pub. Library, the Cong. Lib., the Boston Athenaeum, and from several dealers. There must be some one who knows.

Yours truly,

Henry A. Martin.

Washington, D. C.,

Dec. 5, 1917.

French Not a Barnard Lincoln Partisan

Editor AMERICAN ART NEWS.

Dear Sir:

I would like to say that in a recent talk with Mr. Daniel Chester French he told me that he does not wish to become a partisan in the controversy about Mr. Barnard's Lincoln. He said: "I do not wish my name to appear either for or against the statue of Lincoln."

Very sincerely yours,

"The Touchstone,"

Per Mary Fantin Roberts, Editor

Nov. 27, 1917.

The Barnard Lincoln

Colin Campbell Cooper writes the N. Y. "Sun" as follows:

"The right of publicly expressing an opinion on a public matter cannot be denied to either the individual or the collective body, although it may call down personal condemnation and contempt, as in Mr. MacBride's article in 'The Sun' of November 18 anent the action of the Council of the National Academy of Design in regard to Mr. Barnard's statue of Lincoln. It is very regrettable, of course, that the members of the council should be relegated in this way to the realms of 'unimportance' and 'insignificance,' but it can't be helped. For the sake, however, of correcting any false impression which may have been given, it seems well to call attention to the exact wording of the resolution passed by the council. It was that 'the members of the council as here assembled do not consider that the statue adequately portrays Lincoln'; that likeness and character are essential and that the council was unable to distinguish such traits in this work. It will be noted that in this resolution there is no expression of opinion as to any artistic qualities the statue may possess.

"There has been an unfortunate and a particularly rude attack made by several newspapers and magazines against this work of Mr. Barnard, which, whatever may be said, is undoubtedly a serious endeavor to express his ideal of our great President.

"I have found, in spite of the harsh criticism of details which might easily prejudice one's judgment adversely, much that is admirable and much that—from my 'unimportant' standpoint—seems of fine sculpture; yet because of the reasons expressed in the resolution of the council, and because of the continued controversy over the statue, it would seem unwise to send such a work to our friends abroad.

"It is 'inadequate' because a gift of the kind should not be an object for vituperative attack, and—if possible and compatible with good art—should be within the intelligence of the people who send and to whom it is sent.

"We have popular representations of Lincoln—good ones too—which have stood the test of both artists and public. This being the case, is it not unfortunate to send a work which, by prolonging the controversy or by reason of any difficulty in understanding its qualities, deranges or obscures the vital object of the gift; that object being the presentation to the people of England and France of the human symbol of our democracy?"

Japanese Artist at Sunwise Turn

A young Japanese "modern," Riichiro Kawashima, who was making a place for himself in Paris when the war broke out, has placed some of his works on view at the Sunwise Turn, 2 E. 31 St. Oils, water-colors and lacquer form the present exhibit, but the artist is also a fine craftsman, doing furniture, weaving batik-dyeing, etc. A cursory glance at the series of paintings and lacquer suffices to impress one with the feeling that an unusual and very individual talent is revealed in these works, of which a fuller review will appear next week.

CIVIC ART EXHIBITION

Under the direction of the Women's City Club of New York, the first of a series of winter exhibitions of civic art is now on in the club's room in the Vanderbilt Hotel. It was arranged by the chairman of the committee on civic art, Mrs. Meredith Hare.

OBITUARY

Sir Charles Holroyd

Sir Charles Holroyd, late director of the National Gallery and a noted authority on art, died in London, Nov. 19, aged 56. He was born in London, April 9, 1861, was educated at Leeds Grammar School and Yorkshire College of Science, and when 18 went to London to study at the Slade School under Legros. There he won the chief prizes for painting from life, landscape painting, etching and composition, and also a traveling studentship which enabled him to live and work for two years in Italy. During that time he worked at painting, and also became an enthusiastic critical student of old Italian art. One of the after-fruits of his studies in Rome was a volume on Michelangelo, consisting partly of a new translation of Condivi's "Life."

Returning to London he became assistant teacher at the Slade under Legros, and a frequent exhibitor at the Royal Academy and elsewhere, his pictures reflecting in an equal degree the influence of Legros and the Italian Renaissance. He also became a member of Sir Seymour Haden's newly-founded Royal Society of Painter-Etchers, and for several years worked so hard at etching that he produced nearly 300 plates of excellent quality, among which may be mentioned the "Monte Oliveto" set, and several illustrating the English Lake district. In 1891 he married the daughter of the Hon. J. A. Macpherson, of Melbourne, and in 1897 was appointed first keeper of Sir Henry Tate's newly-founded National Gallery of British Art at Millbank.

In 1906, on the resignation of Sir Edward Poynter, he was appointed to the directorship of the National Gallery, a post which he held for two terms of five years, when failing health prevented his seeking reappointment. He was knighted in 1903.

His period of office at the National Gallery was marked by many important acquisitions, especially those of the Rokeby "Venus," by Velasquez, the Duke of Norfolk's portrait of Cristina of Denmark, by Holbein, and the Mabuse "Adoration of the Magi," from Castle Howard, and by at least one great piece of administrative work—namely, the bringing out of a number of neglected canvases from the vast Turner bequest, and the transfer of a large portion of that bequest to the Tate Gallery. Within the last few years Holroyd's duties had involved him in successive anxieties of the gravest kind, first from the consequences of suffragette violence and afterwards from the Zeppelin danger.

Walter Hale

Walter Hale, actor, artist, and author, who has appeared upon the stage in many prominent roles, and whose etchings have been exhibited in the Paris Salon died Tuesday last, at his home in this city, aged 49.

The artist, in the summer of 1916, passed several months behind the British lines, in northern France, sketching and preparing articles to go with his drawings. He spent two hours at night on the ramparts of Verdun watching the cannonading. In 1915 he visited the front in company with Owen Johnson, the writer.

He was a member of the Royal Society of Etchers.

In 1899 he married Louise Closser, and both thereafter played during the winter months, and travelled, sketched and wrote in the summer. Mr. Hale was born in Chicago, in 1869.

John Charlton

John Charlton died recently in London, aged 68. He had lost his two sons in the war, and sank rapidly under that great bereavement. By the public he will be best remembered through a number of spirited double-page illustrations in the "Graphic," and his picture of the Royal procession at Queen Victoria's Jubilee, which was followed ten years later by a Diamond Jubilee picture, both commissions from Windsor. He was more especially a painter of horses and hunting scenes, and many, probably most, of his works will become heirlooms in the houses of country squires. The best of them were collected earlier in the present year and exhibited in Newcastle-on-Tyne.

Edward Cotter

A dispatch from Ishpeming, Mich., to the Chicago "Post," announces the death of Edward Cotter, of Salem, Mass., a landscape artist, as the result of a hunting accident several weeks ago. For some years he had charge of the landscape work of the Cleveland Cliffs Iron Company.

While hunting near Lake Lauris, Cotter fell from a stump on which he was standing when his shotgun kicked as he fired at a flock of partridge, and a small twig punctured his back. Several days later he was stricken with paralysis, which caused his death.